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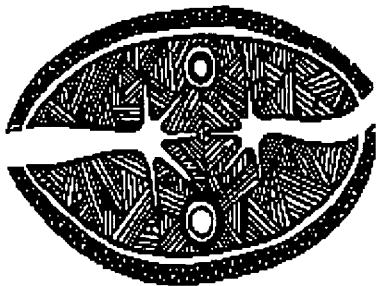
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ABSTRACT

The educational side of art education seems to be experiencing a revival with respect to the socio-political, environmental, and economic problems and disasters of a multinational and multicultural society today. A concept such as education through art seems to be worth reassessment. In that context, this paper considers Ludwig Hirschfeld-Mack (1893-1985), an art educator who was a member of the Bauhaus and a protagonist of its ideas on changing society via art and design, and who, as a refugee from Nazi Germany in Australia during the 1940s and 50s, contributed to changes in art education. The paper discusses the New Education Fellowship conferences of the late 1930s. Hirschfeld-Mack's conference paper, "Creative Activity and the Study of Materials," was especially important from the perspective of the pedagogical principles developed at the Bauhaus. In the strict sense, the term "Bauhaus" pedagogy stands for a number of theoretical and methodical approaches taught by "master painters" like Klee, Kandinsky, and Moholy-Nagy within the framework of their design theories. This paper discusses Hirschfeld-Mack's application of these principles in Australia and provides background on his own education in Germany. It finds that, although criticized in the context of secondary art education in the 1960s and 70s because of its dogmatic use of elementary forms and general "rules" of design, Bauhaus pedagogy at the end of the 1980s was reassessed regarding its potential addressed through elementary material studies and its holistic approach to design. Contains 31 notes. (BT)



"Bauhaus Pedagogy in Exile: Ludwig Hirschfeld-Mack and Art Education"

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BAUHAUS PEDAGOGY IN EXILE: LUDWIG HIRSCHFELD-MACK AND ART EDUCATION

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Art education ideologies just like any other set of values and beliefs are submitted to changes and react ambivalently to the socio-political and economic development of their time. Although the concept of education through art was challenged over the years by others, e.g. such as "aesthetic education", "visual communication" or the emphasizing of the art work in a more traditional sense as major content of the school subject, the educational side of art education currently seems to experience a revival with respect to the socio-political, environmental and economical problems and disasters of a multinational and multicultural society today.

Therefore, along with the aims of UNESCO for art to become a "language" and a means of international communication und understanding to serve the common good, a concept such as education through art seems to be worthwhile a reassessment. As a post World War II effort it shares it's utopian nature and optimism e.g. with movements in art and architecture in Germany at the end of World War I, as one result of which the Bauhaus had emerged.

In this context it seems appropriate to remember Ludwig Hirschfeld-Mack (1893-1965) as art-educator who was a member of the Bauhaus between 1919 and 1925 and protagonist particularly of it's ideas on changing society via art and design and who – as a refugee from Nazi-Germany to Australia – during the 40ies and 50ies contributed to the changes in art education which the founding of InSEA was to further and support worldwide.

"Education through Art in Australia" is the title of a 1958 publication¹ edited by Bernard Smith which documents a 1954 UNESCO seminar on the role of visual arts in education², summarising the state of advanced art education in Australia in the mid-fifties. The seminar had been held in Melbourne and was a follow-up meeting of the one which brought together international experts in Bristol in 1951³ and represented a step towards the foundation of InSEA in 1954.⁴

Based on the conferences of the New Education Fellowship of the late thirties with its orientation towards a reform of pedagogy, on the writings of Herbert Read, Victor Löwenfeld and Edwin Ziegfeld, as well as on the budding international art education movement after World War II, a new approach was presented there, aiming at the development of individual creativity and expression in both art and handicraft lessons. This approach was not only supported by pedagogues specialising in these subjects but also by art historians, museum pedagogues, psychologists, creativity researchers, education scholars, as well as experts in adult education and curriculum research. In Australia, and in particular in the state of Victoria, this was also meant to result in heightened acceptance and understanding for contemporary art and to shape taste via the appreciation of art and individual artworks.⁵ Reformers in the said fields included, amongst others, Joseph Burke, Desiderius Orban, I.A. Oeser, Colin Badger, J.A. Campbell, who had joined forces with personalities such as Ben Crosskell and Frances Derham as they first and foremost sought to translate these new ideas into reality in secondary education. One of them was Ludwig Hirschfeld-Mack, Art Master at Geelong Church of England Grammar School southwest of Melbourne, whose contribution to the conference, entitled "Creative Activity and the Study of Materials"⁶ was specially important from the perspective of the paedagogical principles developed at the Bauhaus.

In the strict sense of the word, Bauhaus pedagogy is a terminus operandi standing for a large number of theoretical and methodical approaches taught by the "master painters" Itten, Klee, Kandinsky, Moholy-Nagy and others within the framework of their design theories. Their "aesthetic tools" (Gropius)⁷ were based on the assumption that there were fundamental laws of design which could be explored with emotional and rational

means. In practical education, this was done through preliminary instruction which preceded workshop activities and concomitant theory of form tuition. From the perspective of an organism as something dependent on the mutual relations of parts and whole to function smoothly, the notion of design saw a shift from work to process. This shift was reflected in all design theories taught at the Bauhaus in that they focused on motion as the fundamental principle of design, even though initially, this was largely confined to the traditional production of pictures.⁸

Methodologically, preliminary instruction emphasised experiments unencumbered by previous theoretical education, especially stressing the unbiased handling of materials which until then had hardly been considered "worthy of art". Physical exercise to limber up before starting enabled students to take a playful approach to creative work.

Referring to Josef Albers preliminary course, Hirschfeld-Mack's paper identified the fundamental importance of toying with materials without a particular purpose in mind so as to awaken and promote creativity and imagination in individuals at all levels of school and out-of-school education, from primary school through adult education to meaningful leisure-time activities. In contrast to traditional "craft education" in schools and industry, which was exclusively directed at manual skills and usefulness, and thus hardly creative, "study of materials" meant two things: studying matter on the basis of a general theory of contrasts in the tradition developed by Adolf Hözel and Johannes Itten, which focused on qualities of aesthetic expression, and studying materials to explore their technical and functional properties. The former was based on the comparative analysis of three parameters, namely "structure", "facture" and "texture". These terms, introduced by Moholy-Nagy, were applied by Hirschfeld-Mack in the extended definition developed by Albers: "Structure refers to those qualities of surface which reveal how the raw material grows, or is formed, such as the grain of wood, or the composite structure of granite. Facture refers to those qualities of surface which reveal how the raw material has been treated technically, such as the hammered or polished surface of metal, or the wavy surface of corrugated paper. Texture is a general term which refers to both 'structure' and 'facture' but only if both are present, for example the texture of polished wood reveals both the 'structure' (grain) and the 'facture' (polishing)."⁹ By contrast, the latter centres on an economical use of materials, that is to say, "maximum achievement to the utmost minimum of effort, in materials as well as in labour". Work(shop) lessons such as cabinet-making, book-binding, metal working or pottery, which Hirschfeld-Mack taught at Geelong Grammar School, were to be attended after previous or at least with concomitant studies of materials and matter. In voicing this demand, which was in keeping with the principles of the Bauhaus, Hirschfeld-Mack also sought to tie in with the reality of craft syllabuses at high schools and secondary technical schools in Victoria, which up to the sixties remained oriented on utilitarian values and the development of "skills" in producing of objects for daily use. However, "study of materials" was propaedeutic in nature even though, when referring to the way he taught at Geelong Grammar, Hirschfeld-Mack conceded that unbiased toying with materials at junior school level could well lead to the production of toys. At senior school level, the emphasis would be on exercising constructive thinking which, in terms of methodology, was based on experiments unencumbered by preliminary technical information or theoretical knowledge, and on trial-and-error learning: "Thus the child conquers his own world, he widens his knowledge by his self-guided efforts and he discovers the limitations of his own potentialities."¹⁰

In an obituary for Hirschfeld-Mack, Frances Derham described one lesson from a "study of materials" series organised as a further training seminar for teachers in the late fifties on the initiative of art historian Joseph Burke and Colin Badger, who headed the Council of Adult Education: "For the first lesson we were each given a piece of construction paper - 14 by 4 inches - a pair of scissors, a razor blade, and a stout piece of cardboard on which to work. To introduce the session, Ludwig told us we might use the paper to make anything we wished. First, we were to handle it, feel it, tear, and crush it; there was an ample supply of paper and we could have replacements of the first sheet. However, our creation must be from one sheet only. For nearly half an hour various objects from party hats and butterflies to geometric constructions appeared, then with a few minutes' notice, we were told that half an hour was the limit for this exploration of the medium. Then Ludwig said: 'Now, I shall set you a problem. From one sheet of paper the same in every respect as those you have been using I want you to make a tower which will stand, and in which any joins you make will be of the paper itself. No glue, no pins! [...] Ludwig, who had moved around the room giving a smile or a word to each of us, but no tuition, would go to the blackboard when he found that an especially good way of joining the paper had been invented. There, he would make a large clear drawing of the method, saying, 'See what has been discovered'. then all creations, 'towers' included, were arranged for an exhibition while we filed past with great interest."¹¹

Apart from "Study of Materials", Hirschfeld-Mack's work at the Art School of Geelong Grammar also comprised conventional "art" fields such as drawing, painting or printing. In a certain sense, Hirschfeld-Mack incorporated these techniques into his extended concept of materials and his experimental approach. Against the backdrop of the "child-centred education" and "child art" movements inspired by Franz Cizek, "picture

painting" was specially important to Australian primary and secondary schools in the fifties.¹² In this context he tried to open his students' minds to abstract and non-representational art by encouraging them to investigate elementary forms such as point, line and plane in relation to colour, and by lecturing on the history of abstract art as a complementary course in senior school.

Hirschfeld-Mack's tuition merged the fields of art and craft¹³ in a kind of design and creativity instruction that went beyond the strict boundaries of traditional art concepts. It was not the "work (of art)", whatever it may have been, that was in the foreground but the process, as a game, experiment, a way of finding and inventing between coincidence and calculation. The fusion of teaching art and craft which had already been outlined in the Bauhaus idea, had largely come true when he worked as an educator, mainly at primary school level, in Germany around 1930, even before Alfred Ehrhardt's 1932 "Theory of Design" for secondary schools.

In the years 1926 to 1928, when his career as an art educator started at the Free School Community of Wickersdorf, it was part of the concept of holistic education that each pupil would "learn a craft or an activity from the arts and crafts field rather thoroughly"¹⁴ - in keeping with J. J. Rousseau's ideas - and that this would be done on the basis of tuition combined with increasingly self-guided exploration of the subject. Preferably, pupils were to produce "objects for daily use", which were defined as serving to "gradually furnish the school with living quarters, furniture and equipment in uniform style." Everything was to be "done for use in real life, not for the sole purpose of exercise"¹⁵, although, in connection with exploring wood as material, Hirschfeld-Mack had his pupils also produce elementary objects such as spheres, cubes etc., relating to some of Fröbel's ideas for paedagogical reform¹⁶. Apart from cabinet-making, Hirschfeld-Mack also taught "drawing", which was geared towards developing the pupils' imagination in keeping with the notions of the child art movement on the one hand, while on the other hand it also comprised conventional studies from nature and designs for the workshops.

At tertiary level, where he worked as a lecturer of "general theories of colours and forms, technical instruction on colours in the architectural department and the workshops, as well as work in the operational architectural studio and the production workshops"¹⁷ at the Staatliche Hochschule für Handwerk und Baukunst (State College for Crafts and Architecture) the successor of the Weimar Bauhaus, from 1928 to 1930, Hirschfeld-Mack relativised the Wickersdorf idea of producing objects for daily use and emphasised that the instruction he gave was not oriented towards a future occupation for purely utilitarian reasons but that it addressed an inner drive "to bring life to fruition ... in a creative way ... to the extent that this is possible".¹⁸

His teaching followed the principles of "developing, refining and practising".¹⁹ At the same time, he opposed traditional approaches to teaching which were solely geared to communicating knowledge, preferring those which treated sensations and aesthetic experience on a par with knowledge on the basis of experiments and direct encounters. Nevertheless, basic instruction and workshop training were to be closely linked. As was the case at the Bauhaus, the "school's training workshops [became] testing institutions" for the development of prototypes "which were then mass-produced by Thuringian businesses," even Hirschfeld-Mack's preliminary class tried to contribute to these tasks by designing wickerwork or wallpaper.²⁰

It was only when he was called to the Teacher Training College of Frankfurt an der Oder in 1930 that he systematically adapted the "study of materials" to the needs of art education at schools. He was expected to channel his "Bauhaus experience and ideas ... into the training of teachers for art and craft education in the primary schools all over the country."²¹ In a reference letter for Hirschfeld-Mack written by the college headmaster Otto Haase later on, Haase stated that "his field of work consisted in cultivating the drawing and artistic capabilities of future teachers and to convey to them a methodology of teaching drawing. For this purpose, Mr. H. had to establish an art education seminar and tutor his students. Moreover, he had to hold lectures on topics from art history, as well as practical courses of drawing and modelling and to supervise the first steps of his students in teaching at public schools. ... His main interest was devoted to practical courses on the artistic design of simple materials."²²

Instead of "certain numbers of hours of technical instruction, ... restricted teaching across the boundaries of traditional school subjects, and factual knowledge pertaining to individual subjects", future primary school teaching would have to rest on three pillars which "enshrined time-proven principles and served as a basis for new ones to develop. [...] 1. Free teaching across boundaries of traditional subjects to stimulate and drive learning. 2. Training of formal skills ... such as speaking, drawing, reading, writing, arithmetic, all kinds of shaping materials, music. 3. Design of projects ... [...]" as a "way of collective work education in which a certain piece of work is created by a class community according to the division of labour principle."²³ In the framework of these "projects" Hirschfeld-Mack's students and their pupils made maps, globes or decorations for stage plays. Years later, similar projects were carried out on the basis of preparatory "studies of materials" at Geelong Grammar.

After the Teacher Training College of Frankfurt an der Oder was closed down on the initiative of the National Socialists in 1932, and the one in Kiel where Hirschfeld-Mack had moved followed in 1933, he taught future dance teachers at the Güntherschule of Berlin to make simple musical or rhythm instruments so they were able to accompany themselves while they were dancing. At the time, the handicraft movement had acquired social status between work and play and as a meaningful way of spending one's leisure time in combination with musical activities at home, at school and in the youth movement. "Handicraft is becoming more popular year by year," Hirschfeld-Mack wrote in 1935, "and it encompasses all the fields of human work activities as long it can be done with simple means. We define it as a full-fledged way of engaging with materials of different kinds, and no longer as a slightly inferior activity limited to children, as was the case a few decades ago."²⁴

In early January 1936, Ludwig Hirschfeld-Mack, who was of Jewish descent, was forced to leave Germany under the increasing pressure of the National Socialists as the material subsistence of non-Aryan citizens was becoming jeopardised. Before he was deported to Australia from his English exile due to the war, he brought the cornucopia of his paedagogic experience in adult education to the Subsistence Production Society in Monmouthshire, South Wales, as well as to Peckham Health Centre, where he developed his "colour chords", and to Dulwich College Preparatory School in London. Through his links to the New Education Fellowship, he was in constant touch with the international reform tendencies current in art education at the time.

Hirschfeld-Mack knew that the success of his educational work strongly depended on the general institutional framework and on the social acceptance of an education geared to the free creative development of the individual. In the late fifties, when he looked back on thirty years of experience in teaching as an art paedagogue in Germany, England and Australia, Hirschfeld-Mack expressed doubts about the aims of school education in general.²⁵ At the same time, he addressed a number of issues which were directed at the paedagogical approach to art education, and hence at the latter's status in the school curricula of Victoria.

The focus was on the question as to whether the contemporary kind of education provided at most schools actually corresponded to the needs of the new age and kept abreast of the tremendous changes which had occurred in the course of the 50 years that had passed since the turn of the century. New means of transport and telecommunications had brought the continents closer to each other. Subsequently, he identified a widespread habit of clinging to traditional ways of thinking and methods while the content of curricula was growing. In this context, he criticised learning-centred school, the importance of ever growing demands on the pupils' memory, and the isolation and impermeability of individual subjects. To his mind, one of the causes was the centralised, frightening exam system administered by the School Supervisory Committee which had been imposed on secondary schools by universities.

All this had a direct and indirect negative bearing on the affective attitude of pupils towards school and out-of-school learning which even influenced their leisure-time activities, apparently dominated by "empty and uncreative forms of amusement". "Are our schools not partly to blame if, instead of basing their work on the development of the creative instinct in every child and giving plenty of opportunity for creative expression, they, by their methods, deaden this urge to create?"²⁶ Therefore, Hirschfeld-Mack's demand for future school education was: "We must realise that if the child is regarded as the most important, central figure in a classroom and the teacher and the knowledge to be gained are the tools to be used in satisfying true curiosity, we must fundamentally alter our methods and our syllabus."²⁷ This would also be linked with the need for a central idea of education underlying all activities at school, comparable to the leading ideas of historical epochs such as the Christian Middle Ages or Greek Antiquity. To his mind, the leading idea that was up to date at the time was the principle advocated by UNESCO: the highest possible level of individual development would have to aim at serving the (international) common good and to consider this a noble cause. Otherwise, the call for further development of the individual's innate creative skills would lead to egotism. "The common good could begin for the young child with the good of a class; the children work together, help each other, learn from each other. This could be extended, as the child's horizons widen, to the good of the community and finally to the good of mankind."²⁸ For Hirschfeld-Mack, the common good was also translated into reality by a life according to Christian principles, which should especially be found at Christian schools.

This is where we have come full circle, returning to Hirschfeld-Mack's beginnings at the Weimar Bauhaus. It is precisely the call for an educational ideal, a leading idea, and the social changes following from these which anchor the use of propaedeutic methods for the development of the individual's creative potential in the context of Bauhaus pedagogy.

Aiming at the joint goal of educating "New Man" for a new society based on "practical-social humanism" (Ernst Kallai) and seeking to identify art in the crafts or to combine art and technology in the new notion of

design, the Bauhaus was not trying to arrive at the traditional idea of the *Gesamtkunstwerk* but actually to modify it so as to attain what was grounded in new societal and ethical principles and what Moholy-Nagy later on aptly described as the "Gesamtwerk (life) where there is no isolation whatsoever, in which all individual achievements arise from biological necessity and converge in universal necessity".²⁹

From this wider perspective, the design theories of the Bauhaus teachers were not only the result of a reflection on their own artistic practice but also always linked to the social and educational utopia of the Bauhaus or the respective *Weltanschauung* - awaiting the "Period of Great Spirituality", in the shape of Expressionism, charged with visions by way of abstraction, or in the hope for a socialist society under the de-subjectivised aesthetics of Constructivism. What we can discern here are mainly two approaches to design theory representative of the two polarities present in the educational utopia of the Bauhaus: the spiritual-individualistic approach reflected in the design theories of Itten, Klee, Schlemmer and Kandinsky, and the materialistic-collectivist, techno-socio-biological one proposed by Moholy-Nagy, or Josef Albers' approach which was more geared to an economy of production and materials. On the basis of a non-denominational Christian-social commitment, Hirschfeld-Mack combined both strands of Bauhaus design theory in his long-standing instruction work, channelling these ideas into the central propaedeutic experiments with materials characteristic of Bauhaus pedagogy.

Although heavily criticized in the context of secondary art education of the sixties and seventies because of its stereotyp approach, particularly in the dogmatic use of elementary forms and general "rules" of design, Bauhaus pedagogy at the end of the eighties was reassessed regarding its potentials addressed through elementary material studies and its holistic approach to design. Peter Jenny's "teaching methods for the moulding of perception processes" or Gert Selle's approach to art education and the respective teacher training, for example, are based on exploring, experiencing and training of the senses on a pre-art or pre-design level which allows the student to relate directly to his personal history and experience of life.³⁰

In view of the humanitarian disasters of our day and age, and against the grain of any supple advocacy of an allegedly ideology-free negativity, Hirschfeld-Mack's commitment to peace and understanding between peoples - conditioned by his experiences as a soldier in World War I - as well as the utopian potential of the Bauhaus idea and pedagogy remain current - after all, the consequences in educational, economic and socio-political policies which he called for in the fifties have not been drawn to this very day.³¹

¹ Smith, Bernard (Ed.): *Education through Art in Australia*. With an introduction by Sir Herbert Read. Carlton: Melbourne University Press, 1958 (London and New York: Cambridge University Press)

² See also: Lexie Luly files, History of Art Education Archives, The University of Melbourne, Dpt. of Education.

³ Ziegfeld, Edwin (Ed.): *Education and Art. A Symposium*. Paris: UNESCO 1953; See also: *The Visual Arts in General Education. Report on the Bristol Seminar, United Kingdom, 1951* (UNESCO/CUA/36, Paris, 12. May, 1952. Original: English), Lexie Luly files, History of Art Education Archives, The University of Melbourne, Dpt. of Education.

⁴ Introduction to an article by Edwin Ziegfeld "International Art Education and InSEA", in: A.T.A.V. News Sheet, No. 7, August 1963, p 14.

⁵ Hammond, Geoff: Changes in art education ideologies: Victoria 1860s to mid-1970s, Diss. phil., Clayton, Vic: Monash University 1978, p 502f (conclusion)

⁶ Hirschfeld-Mack, Ludwig: "Creative Activity and the Study of Materials", in: Smith, Bernard (Ed.), op. cit., pp 32-38

⁷ Gropius, Walter: "Vorschläge zur Gründung einer Lehranstalt als künstlerische Beratungsstelle für Industrie, Gewerbe und Handwerk", Januar 1916, aus dem Felde, reprod. in Karl-Heinz Hüter: *Das Bauhaus in Weimar*, Berlin: Akademie-Verlag 1982, 3. Ed., p. 156 (Doc. 1)

⁸ Stasny, Peter: "Von der "inneren" zur "biologischen" Notwendigkeit - Formlehre und Gestaltungstheorie am Bauhaus" in: *Bauhaus 1919-1933. Da Klee a Kandinsky da Gropius a Mies van der Rohe*, exhibition curated by Agnes Kohlmeyer and Marco de Michelis, Milan: Edizione Mazzotta 1996, p 176f; and: Stasny, Peter: Ludwig Hirschfeld-Mack (1893-1965) -Bauhausgeselle in Weimar, Diss., Wien: 1993, p 12f

⁹ Hirschfeld-Mack, Ludwig, op.cit., p 36/37

¹⁰ Hirschfeld-Mack, Ludwig, op.cit., p 34

¹¹ Derham, Frances: "Vale, Ludwig Hirschfeld", in: A.T.A.V. Journal (November), The Art Teachers' Association of Victoria, 1965

¹² Hammond, Geoff, op.cit.

¹³ "Art and craft integration is now almost forty years old, but it is only beginning to find general acceptance in Australia. Ludwig Hirschfeld-Mack ... has been greatly instrumental in this. His approach to art teaching was through material study, and his basic course in this subject is applicable to any age group or level of experience [...] When using scrap materials for the maximum effect with the minimum effort and economy of material, great ingenuity is needed [...] How different this is to the thinking behind most nineteenth century applied design." (English, Kevin: *A Creative Approach to Basic Woodwork*. Melbourne: Nelson 1969, p 17)

¹⁴ Plan des Bildungsganges und Verteilung der Unterrichtsstoffe; Archiv der Deutschen Jugendbewegung Burg Ludwigstein, Witzenhausen, Wynecken-Files, Inv. 1216

¹⁵ op.cit.

¹⁶ During a meeting of the "Bauhausrat" in October 1923 the production of pedagogically useful toys was discussed (Thüringisches Hauptstaatsarchiv Weimar, Bauhausakte, Meisterratsprotokolle p 324). Kandinsky stressed the necessity of spacial objects such as cubs, pyramids, spheres etc. which may well have been intended to serve within his course in analytical drawing. J. Abbott Miller refers to Kandinsky's geometric shapes in the context of Friedrich Froebel's (1782-1852) Kindergarten pedagogy with reference to Johann Heinrich Pestalozzi and J.: Rousseau. Based on drawing after dots and grids in the sense of geometrically simplified studies from nature Froebel developed his "Spielgaben" (gifts). These little kits of various geometric bricks of increasing

complexity were meant to train and further logical thinking and spacial perception and to introduce abstract principles of order. Miller believes that Kandinsky's own education according to principles by Froebel is reflected in his teaching. See: Ellen Lupton/J. Abbott Miller: *The ABCs of ▲●○ : The Bauhaus and Design Theory*, London: Thames & Hudson, 1993, S.10ff. Hirschfeld-Mack who was also present at the meeting mentioned above suggested the making of lanterns, but in the end designed his socalled "pädagogische Puppenstube" (pedagogical doll-house) due to an idea by Moholy-Nagy. Due to a particular need among students of the Bauhaus Hirschfeld-Mack initiated an extracurricular "Colour Seminar" in 1922/23 to which also Kandinsky and Klee contributed their ideas as to the relation of elementary shapes and colour. See also: Wassily Kandinsky: "Die Grundelemente der Form" u. "Farbkurs und Seminar", in: *Staatliches Bauhaus Weimar 1919-1923*, ed. by Staatliches Bauhaus in Weimar u. Karl Nierendorf in Köln. (Cover design by Herbert Bayer, typography and layout by L. Moholy-Nagy), Weimar/München: Bauhausverlag, pp 26-28 and 60-70. Kandinsky's essays were illustrated with Hirschfeld-Mack's investigations on form and colour.

17 Agreement between Hirschfeld-Mack and the principal of the Staatliche Hochschule für Handwerk und Baukunst (State College for Crafts and Architecture) Otto Bartning (April 1929). The University of Melbourne Archives, Ludwig Hirschfeld-Mack Collection, Inv. 1/1

18 Manuscript of "Farbenwerkurslehrre – Bauhochschule Weimar 1928", The University of Melbourne Archives, Ludwig Hirschfeld-Mack Collection, Inv. 4/6/1

19 Manuscript of "Farbenwerkurslehrre – Bauhochschule Weimar 1928", op.cit.

20 The wickerwork was actually manufactured by the Wickerwork Association Tannroda near Kranichfeld. In this context Renate Scheper assumes that he might have involved his students in this project as well as the preparation of a design which he successfully submitted in a competition initiated by a Krefeld wallpaper factory. See also Scheper, Renate: "Ludwig Hirschfeld-Mack als Lehrer an der Bauhochschule Weimar", in Nicolaisen, Dörte (Ed.): *Das andere Bauhaus. Otto Bartning und die Staatliche Bauhochschule Weimar 1926-1930*. Berlin: Kupfergraben Verlagsgesellschaft mbH. and Bauhaus-Archiv, 1997, pp 149-151.

21 Schulz Bernhard: "Ludwig Hirschfeld in Frankfurt an der Oder 1930-1932", Typoscript, unpublished, 4 p, Coll. Delugan-Hirschfeld, Meran, p. 2

22 Letter of reference by Dr. Otto Haase, principal of Teacher Training College Frankfurt an der Oder, The University of Melbourne Archives, Ludwig Hirschfeld-Mack Collection, Inv. 1/2/2

23 "Schlußvorlesung des Kollektivkollegs "Unterrichtslehre", gehalten von 8 Dozenten im S.S.31 (drittes Semester des Studienganges)", in (Haase, Otto): *2 Jahre Lehrerbildung. Dokumente aus der Arbeit der Pädag. Akademie Frankf./O. 1930/32*, Langensalza: Verlag Julius Beltz, 1933, p 67

24 Hirschfeld, Ludwig: "Tänzerinnen bauen ihr Orchester", print of unknown origin of the mid-thirties, Coll. Delugan-Hirschfeld, Meran

25 Hirschfeld-Mack, Ludwig: "Questions and doubts about school education", Typoscript, Coll. Delugan-Hirschfeld, Meran, first published in: *Ludwig Hirschfeld An appreciation*, A.T.A.V. Journal (November), The Art Teachers' Association of Victoria, 1965

26 Hirschfeld-Mack, Ludwig, op.cit.

27 Hirschfeld-Mack, Ludwig, op.cit.

28 Hirschfeld-Mack, Ludwig, op.cit.. Conceding that "every man ... is gifted" and consequently "a profound capability to unfold those creative energies which are based in his being human" has to be guaranteed, Moholy's theory of art aims at enabling the human being of "transforming his feelings and sensations into form by means of any kind of material (which is not necessarily equal to producing art work)" (László Moholy-Nagy: *Vom Material zur Architektur*, Bauhausbücher Nr.14, München: Albert Langen Verlag 1929, p 14) Due to the fact that Moholy's teaching does not primarily aim at the production of art work but rather at basic experiences of both aesthetic and physiopsycological nature, in the sense of a holistic, non-alienated life and a "productive mastering of a techno-urban environment of the industrial age", it is different from goals set by Itten in his Preliminary Course and also different from the teaching of Klee and Kandinsky. See also Andreas Haus: *Moholy-Nagy, Fotos und Fotogramme*, München: Schirmer u. Mosel 1978, Kapitel "Moholy-Nagys Kunsththeorie in ihrer geschichtlichen Stellung", p 55 ff, summarized and commented in Rainer Wick: *Bauhauspädagogik*, Köln: DuMont 1982, p 123 and 124f

29 László Moholy-Nagy: *Malerei Fotografie Film. Reihe Neue Bauhausbücher Nr.8*, ed. by Hans Maria Wingler, Facsimile-Reprint of the edition of 1927, Mainz/Berlin: Florian Kupferberg 1965, p 15.

30 e.g. Jenny, Peter: *Das Wort, das Spiel, das Bild. Unterrichtsmethoden für die Gestaltung von Wahrnehmungsprozessen*. Stuttgart: Teubner Verlag 1996; Selle, Gert: *Gebrauch der Sinne. Eine kunstpädagogische Praxis*. Reinbek bei Hamburg: Rowohlt Verlag 1988.

31 Not only Hirschfeld-Mack but also Moholy-Nagy and others during the twenties were aware of the political dimension of the Bauhaus programme, so were the enemies of the Bauhaus form the political right an left. In that Moholy spoke of "a way to put into reality what will serve for the common good", he expressed a desire after World War I which in the very same way led to the charta of UNESCO after the World War II. See László Moholy-Nagy, cit. in Hannah Weitemeier-Stekel: *László Moholy-Nagy - Leben und Werk*, in: *Katalogbuch László Moholy-Nagy*, Stuttgart 1974, p 71, and in Rainer Wick, op.cit., p 132.



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